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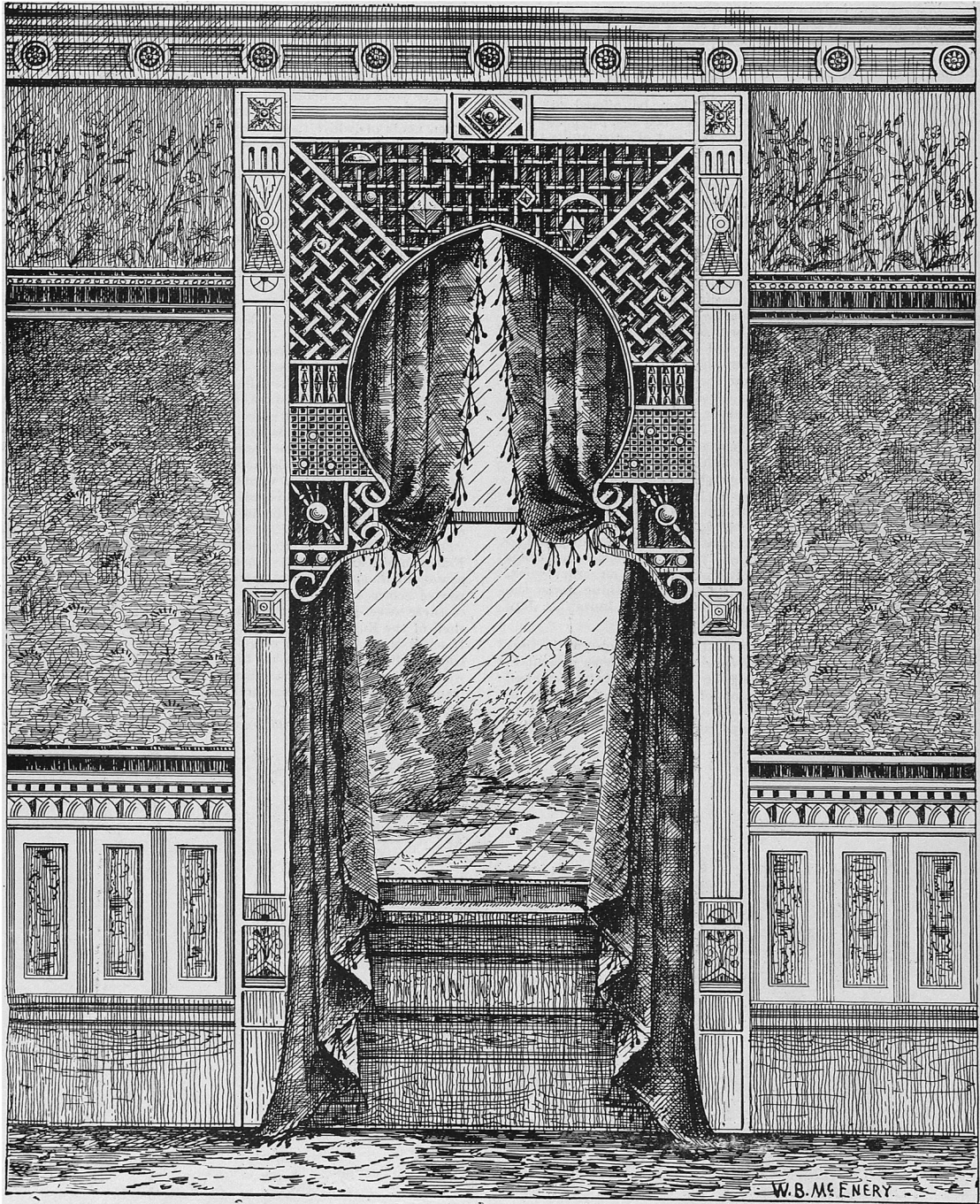
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THE DECORATOR AND FURNISHER.

GLASS BEADS.

GLASS beads, which are so varied in their character, and which were at first simply round and blue, white, green or red colored, but later were covered with enamels, gold,

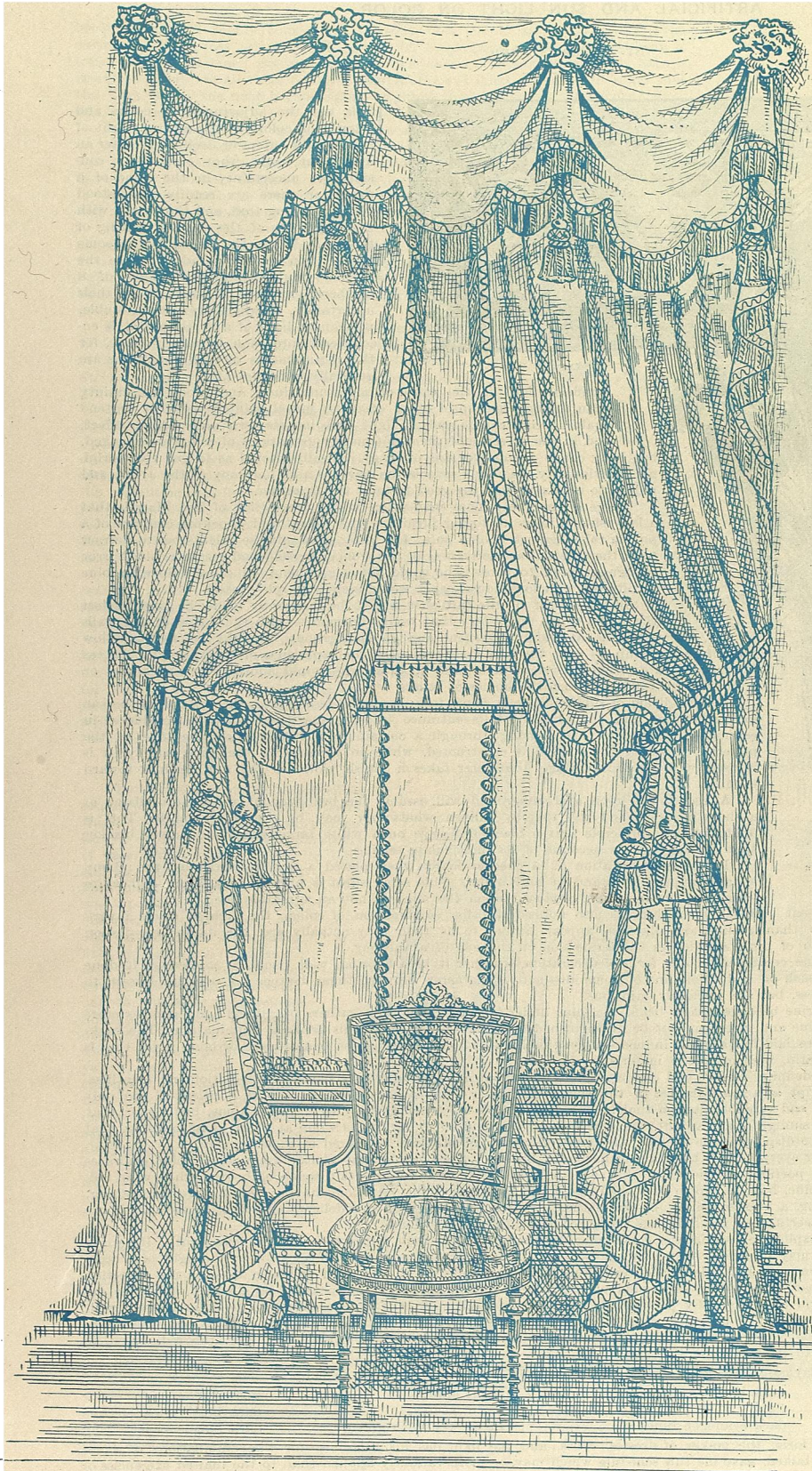
who had never seen them, and who did not know how frail they were. Sought after everywhere, in Asia and on the borders of the Black Sea, these beads found their way even to the most remote regions of Central Africa, where in later times travelers have found them being used as money. The quantities that were scattered all over the world are incalculable, and this simple



WINDOW DECORATION IN MOORISH STYLE, WITH LATTICE WORK AND JEWELS, BY W. B. McENERY.

bronze and opal color, have played an almost incredible part in commerce. The Orientals, ever in love with all that is brilliant, exchanged spices, silk, gold, and tissues for those lustrous glass beads, shot with many hues, so cunningly devised to entice those

bead of glass was a source of immense wealth to the republic. She knew its value well, and if she was proud of her goblets and vases, it was of her bead manufactories and bead trade that she was most jealous.



A BEAUTIFUL TABLE TOP.

PROBABLY the most marvelous table top ever seen was on exhibition last month in the parlors of the Coleman House. It is the property of Chapin & Cooper, of Esperango, Mexico, and is a natural mosaic agate taken from the crater of the volcano of Zemoaltepetl. The mountain, according to tradition, broke out in eruption in the year 643, and continued with longer or shorter interruptions for five hundred years. The agate differs from the small stones generally known by the name in that it is mosaic in formation as if composed of rubies, topazes, emeralds, tourmalines and other precious stones inlaid by nature. Apophyllite or fish-eye stone, which has a pearl lustre, like a moon-stone with its crystals variegated in color, is so marked in the formation as to form various designs.

Ramon D. Emilio, the Mexican geologist, explains the colors to be found in the stone as originating from oxides of gold, silver, iron, etc., oxide of gold giving purple; of silver, yellow; of iron, red; of copper, green; of manganese, violet; and of arsenic and zinc, white; nature forming the stone by combining, in a state of fusion during the eruption of the volcano, the oxides with fixed alkalies and silica.

The nearest approach to this beautiful stone yet exhibited in this country was what is called the two ton gem, which Messrs. Tiffany & Co. own, and which is of agatized wood.

WE POSSESS two clearly defined schools of design in decorative art, whose antagonism serves to keep life in a subject that might otherwise grow lifeless both in theory and practice. One is called the realistic and the other the conventional school. In a true sense these variations of form are not antagonistic. The one is the actual and the other the abstract form, the one represents the body, the other the soul of the object. Men learned in the jargon of the art argue on the superior excellence of each class of ornament, forgetting that both forms are equally necessary to satisfy the craving of the educated eye and soul for beauty. We may produce a flower as it appears in nature, or, we may interpret it for some decorative or occult motive. The one is the truth of form suitable for a picture of nature, the other is the truth of symbol that may decorate our walls or stand for the grace and perfection of a god. What nature is and what she suggests are two different things. The pictorial represents nature as she is, while the conventional is the abstract suggestion. Nature suggests many art forms in addition to the forms she herself creates.